

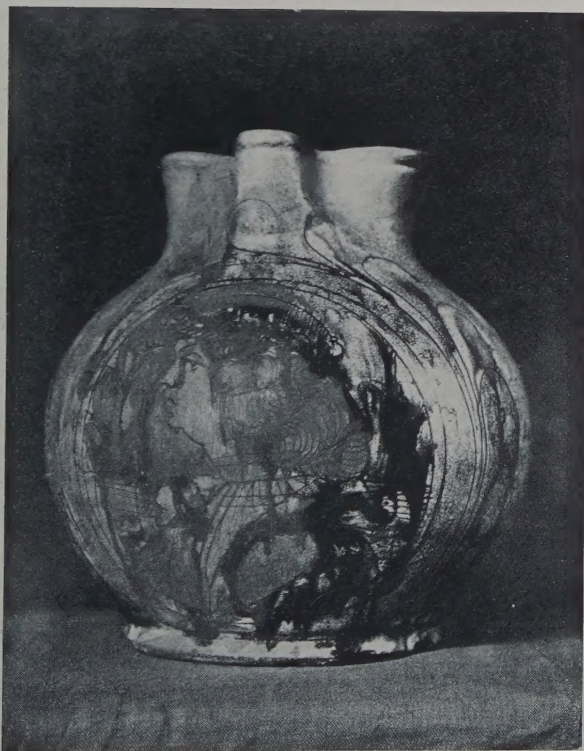
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No. 1



MAIOLICA JUG

Italian XVth Century

Mantua Ware

Edgar J. Lownes Memory Fund, 1934

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A MANTUA JUG

A RECENT acquisition bought with the E. J. Lownes Memory Fund is an object which leads us along many pleasant avenues of interest. It is a majolica jug of the XVth century, of the type known as North Italian up to the time of the Great War and since, for reasons to be given below, more definitely to be assigned as "Mantua." The jug is rather an exception in that it is intact and retains much of its pristine attractiveness, both as to color and design. To the modern mind with its insistence on a solid body color and its non-appreciation of "the studied accidental," to repeat a phrase of a Boston friend which is most apt, the jug with its mottled green, yellow and brown glaze offers something apart, something belonging to another period of man's achievement.

In 1934 the photograph of the jug was shown to a distinguished French scholar in his crowded library at Paris. This savant was a specialist in Italian majolica, and found much to interest him in the jug. It so happened, according to him, that he had been connected with the Italian forces at the time of the Great War as an interpreter. This was but natural, for all of his friends were familiar with his powers as a linguist. He said that while in this position he was stationed most of the time at Mantua, where so many of the American forces were quartered and where the palace of the Gonzaga family had been turned into a hospital. Mantua, as everyone knows, is built between two sizable but shallow lakes, where the reeds on the shores crowd ever towards the centre of the water. It was necessary at the time of the war to do some construction on the edge of one of the lakes, and in sinking a caisson in the preliminary work the excavators came across a pile of broken pots deep in the ground, evidently a midden from a pottery. The fragments, shattered as they were, showed clearly the local manufacture of the XVth century in Mantua. These fragments now grace several cases in the Reggia in that city and comparison be-

tween these and the new acquisition of the Museum is interesting indeed.

Again comment may be made on its unusual shape. Most of the majolica was in the form of plates, bowls or albarelli; the latter being better known as drug jars. The full-bellied jug in the Museum, however, continues as a very early form.

The term "majolica" is one that is broadly used to cover many makes of pottery. In general it might be held to be "pottery of baked clay coated with a soft lead glaze and colored in yellow, green and black." This type of pottery finds its origin and early use both in northern Europe and Italy as early as the eighth century. But it was the Italians of the Renaissance who developed many of its possibilities, and made majolica so pre-eminently their own. From that day to this it remains their characteristic ware, differing widely in glaze and design according to the locality which called it into being. To the towns of Pesaro, Gubbio and Deruta belong the honor of producing most of the majolica wares which used lusted effects; while apparently to a sizable section of Upper Italy belong the majolica with red ground, gray, argillaceous glaze, sgraffito, or incised drawing of the design, and in various color effects a part of the figure and ground painted with yellow, brown, brown-red, green and manganese glazes. In the present state of our knowledge it would not be possible to say that Mantua was the center of the manufacture of this ware from which it emanated to other cities, but we do know from the evidence noted that this and the pieces noted did come from there. Rather should we say perhaps that Mantua shared with other cities in Northern Italy in the creation of these characteristic Renaissance forms and designs. The gray glaze is of interest as it is probably made from the white clay from Vicenza, which seems to have been the favorite one for the purpose. Lovers of the studied "accidental" will appreciate the mottled effect of the coloring and especially the very fine crazing which the body glaze has taken in the firing.

When we come to the design incised on the shoulder of the jug we note the representation of a man with flowing hair. Sketchy as the drawing may be there is no question of his being a person of distinction. Of course the temptation is great to say that we have here a member of the Gonzaga family, one of the princes who played so important a part in the complicated life of the day. But ought we to draw such a long bow? Although on the majolica plates, etc. there are often drawings of men and women in the centre medallions, it is rarely possible to identify the names of the originals. However, it is worth while to compare the man's face on our jug with the obverse design on the medal by Bartholomeo Talpa, which shows the Marquis Federigo 1st, whose dates are 1478 to 1484. Talpa was high in favor in the court of the Gonzaga and was frequently engaged as mural painter in their structures. The similarity in hair, profile, way the head is held, the double chin, etc. all point to the probable identity of the person on the jug as being Federigo Gonzaga. Other members of the family have likewise supplied inspiration to the designers of this type of ware, for there exists in the Mortimer H. Schiff Collection of majolica a bowl in the centre of which, in the sgraffito technique, is a portrait of Gianfresco Gonzaga, lord of Sabbioneta. (1445-1496).

Federigo Gonzaga was the third Marquis of Mantua and husband of Margaret of Bavaria. For him his father Lodovico sumptuously decorated a section of the Reggia, employing the services of the court painter, Andrea Mantegna, to this end. The remains of his frescoes are today the glory of the Reggia. Federigo, like so many of the leaders of his day, was a condottiero and captain of the army of Milan. As such he gave brilliant service in repelling the Swiss who were invading Lombardy. Later he was involved in war with the Venetians.

Our knowledge about majolica in Mantua is none too complete as yet. Aside from the find already mentioned and the

scattered examples which have been identified in various collections, we only know as yet the following. The majolica industry was fostered and organized under the Marchese Lodovico IV who preceded Federigo Gonzaga. But there is little evidence that the industry was very strong before that time. The Gonzaga family itself also imported painted pottery from other factories, and the problem is complicated by the fact that Padua was also manufacturing a ware similar to that at Mantua. The early Mantua majolica had no distinguishing label or make before the Battle of Taro on July 6, 1495, according to Campori. The great part of Mantua ware belongs to a period later than that of our jug, namely after 1616, when Duke Ferdinando established the manufactory on a new footing, and by law in 1617 ruled that the citizens would not be allowed to buy their ware elsewhere. Just when the pottery of Mantua first was created is not available, but we know that specimens exist throughout its history, while later on we find the sixth Duke of Mantua, Ferdinando (1587-1626) encouraging directly the making of majolica.

L. EARLE ROWE

A TALL CASE CLOCK WITH WORKS BY CALEB WHEATON

FOR natives of Providence and vicinity there begins a year of celebration commemorating three hundred years of diversified progress. It, therefore, seems pertinent to discuss an object of local craftsmanship now owned by the Museum of the Rhode Island School of Design. In the front hall of the Museum there stands a tall clock of particular interest, the bequest in 1925 of Mrs. Allen Aldrich in memory of Allen Aldrich. The case is of undoubted Rhode Island origin while the works bear the name of Caleb Wheaton, a Providence clock-maker.

A desire for an exact measurement of time instigated the invention of the clock,

while in our own day punctuality is a necessity in keeping the wheels of industry in motion and at the same time in fostering the needs of the workers. In the earliest days of our country very few clocks were listed in inventories due probably to their high purchase price and it was not until the 18th century that they appeared to any extent.

Our case has many of the characteristics of John Goddard who as a cabinet-maker established for himself a reputation per-

tured by similarities in design and workmanship.

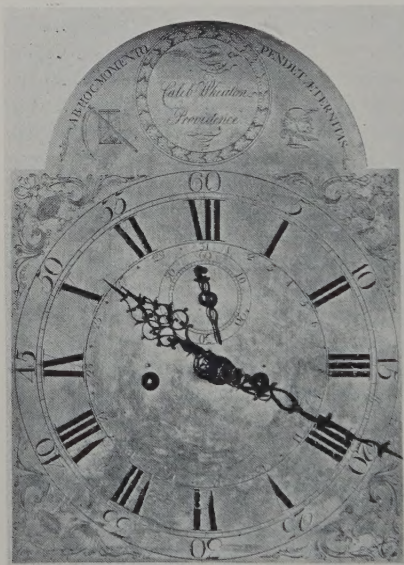
The case in question is of beautifully grained mahogany with carved decoration but all parts of the woodwork do not match in color and by comparison with Goddard's best works would appear to have been made before he had fully developed his fine style. Near the top of the block front door there appears a carved shell smaller than those usually found on Goddard pieces but executed with much care and precision. The hood is surmounted by moulded scrolls terminating in rosettes and also by three small flames each of which emanates from a petaled cup-shaped device. The petaled areas are concave and the flames are spiral in form. The square block which must have once supported the center flame is now missing. At each corner of the hood is a fluted column, the two at the back being only half-round. The corners of the pendulum section are chamfered and inserted are quarter-round columns fluted and reeded. Two pieces are missing from the corners of the moulding where the case enlarges into the base, the sides of which are also chamfered but are without other decoration. The case stands on four ogee bracket feet.

Pasted on the inside of the door is a reproduction of an engraving now in the Rhode Island Historical Society depicting a scene showing the damage wrought during the gale of September 22 and 23, 1815 when ships and buildings alike were tossed up the harbor into what is now Market Square. Below the picture is this written notation:

"This clock was formerly the property of Esek Aldrich, Sr. who kept the Washington Hotel at the corner of Weybosset St. and Dunnell's Gangway.

"At the time of the great storm of 1815, this clock was standing on the first floor of the building in a room used as a dining hall. The water rose to the mark indicated upon the inside of the case and stopped the pendulum.

"By levels taken from the mark shown by brass on telegraph pole near



DIAL OF WHEATON CLOCK

Bequest of Mrs. Allen Aldrich
in memory of Allen Aldrich, 1925

haps not excelled in this country. He was born in Dartmouth, Massachusetts, about 1723 but soon moved with his family to Newport where he lived until his death in 1785 thus ending a very successful career during which he supplied many of the first families of Providence and Newport with his products. Fortunately the bills of sales and other marks of convincing evidence have come down to us positively identifying some of his pieces but in this instance as in many others it can only be con-

Crawford Street Bridge to the floor of the old hotel, then by measuring to the mark indicated on the clock, there was found a difference of but two inches.

"These levels were taken just before the buildings were torn down to permit the construction of the present Banigan building.

"The height of water as shown by the brass plate was 11.746 feet above the mean low tide."

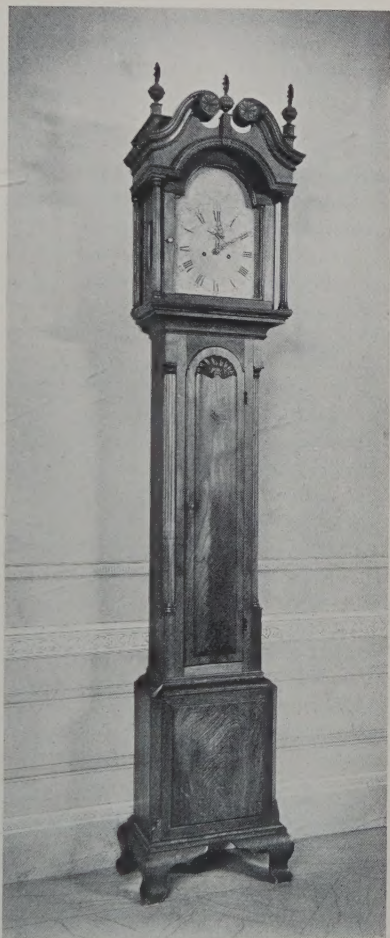
(Signed) Allen Aldrich
Sept. 23, 1915

The height of the case from the floor to the lower edge of the hood is about six feet and the water seems to have risen about five feet. Dunnell's Gangway is now Exchange Street, and on the site of the Washington Hotel now stands the Grosvenor Building formerly the Banigan building.

The works were made by Caleb Wheaton who was born in Providence June 4, 1757. Since the dial seems a little small for the hood, one wonders if by any chance the original works could have been replaced later by Wheaton for he lived until 1827. Also, the type of dial, having been designed without applied ornaments in the spandrels might indicate a later date than that of the case. The following account of Wheaton appears in "Mechanics Festival and Historic Sketches Providence 1860":

"Caleb Wheaton did business at now No. 83 North Main Street, adjacent to the 'Holbrook House.' He made excellent clocks, one of which is now in use in the hall of Dexter Asylum. He was a worthy member of the Society of Friends and scrupulously correct in business transactions. The finished workmanship displayed in the clock on the First Baptist Meeting House drew from him the remark that 'it was made by a Christian man.' He was an early member of the Association and died October 31, 1827 aged 70 years."

The association referred to is the Providence Association of Mechanics and Manufacturers.



TALL CLOCK

with works by Caleb Wheaton
Bequest of Mrs. Allen Aldrich
in memory of Allen Aldrich, 1925

The works in the Museum case are of brass and have a silvered dial plate with black enameled Roman numerals and incised ornamentation. The second-dial is within the main dial around the inner edge of which are the calendar numbers although the hand for indicating them is missing. The remaining hands are in fancy cut-out designs. Above, within a circle edged with a conventionalized leaf border,

"Caleb Wheaton" over "Providence" appears in script. Across the arched top in Roman capitals are the words: AB HOC MOMENTO PENDET AETURNITAS. At the left of the dial near the top there is an engraved scythe and hour glass while at the right is a profile head of Father Time facing toward the right. Engraved urns and leaf scrolls symmetrically arranged decorate the spandrels. It is an eight day clock and strikes on the hour.

After the Revolution, money became scarce and consequently inexpensive materials were often substituted in the manufacture of clocks—as in other products. For example, cheap metal or wooden dials were enameled in white and decorated with colors in place of the silvered or brass dials of more prosperous times. Also, for cost reduction wooden works instead of brass ones became quite generally used.

In anticipation of our anniversary we can but rejoice over the standards arrived at not only by our many artists and craftsmen but also by our civic leaders many of whom through their patronage undoubtedly kindled a spirit of enthusiasm resulting in the fine specimens that have become our heritage.

ELIZABETH T. CASEY

HISTORIC AMERICA ON OLD STAFFORDSHIRE POTTERY

WHEN one purchases his household effects, treasures them or uses them with inconsideration, little does he know which way the scales may tip in the future judgment of those very objects. That which was once greatly prized may be discarded because of poor design, while ordinary furnishings sometimes become greatly coveted. The transfer printed ware potted in Staffordshire little more than a century ago was made to sell for a few cents apiece, while now this pottery is eagerly sought by collectors. Strangely enough, within a few years after the American conflicts, the citizens of the United States patronized the English potters, each seeking to win his point—the Americans to receive the newly-manufactured, printed ware for their homes, the English to increase their export trade with the New World. Since this inexpensive pottery was exceedingly popular on this side of the Atlantic, American views were much in demand, and old prints and drawings depicting noteworthy events, buildings, and resorts were used by the English



LOUISVILLE
platter by unknown maker

ARMS OF THE STATE OF RHODE ISLAND
plate by Thomas Mayer

Gift in memory of Lora E. Aldrich by Edward B. Aldrich, 1935

engravers for reproduction, while some potters even sent artists to this country to make original sketches for that purpose. Among these artists was W. G. Wall, whose designs are familiar to all collectors.¹ One has an unusual opportunity to study old Staffordshire through the generosity of Mr. Edward B. Aldrich, who has given two hundred and fifty pieces by various potters to the Museum in memory of Lora E. Aldrich, who brought together the group.

With the advent of this year, a spirit of

states series, made possibly before 1829. All have been located except that of the state of New Hampshire, which was probably included in the set, as it would seem unusual to omit any of the original Colonies. These insignia have varied since their adoption by the Colonies, but the ones selected for reproduction on this pottery are most interesting. The arms of two states may here be seen—those of New York and Rhode Island. The anchor has been the chief emblem of the latter's seal since 1647, when it was adopted by the



FORT CONANICUT

plate by J. and J. Jackson

Gift in memory of Lora E. Aldrich by Edward B. Aldrich, 1935

pride has been aroused in the descendants of early Rhode Island settlers and in those who are now enjoying the fruits of various industries, gradually developed during these past three centuries.

In the Aldrich collection there are two plates bearing designs of especial interest to Rhode Islanders. Thomas Mayer, a potter from Stoke-upon-Trent, although known to have produced other views, is best identified by the famous arms of the

General Assembly at its meeting in May. This device was frequently used at this time both in England and America, and since there is a deed signed by Roger Williams in 1661 and sealed with an anchor, the state's insigne may possibly have originated with him, despite the lapse of years between the colony's adoption of the device and the earliest document found with Williams' seal. The word "Hope" and the cable were both added to the anchor in 1664. The cable is thought to

¹See "Antiques"—Volume 4—pages 18-22.

have been an artist's addition, since it is not mentioned in the acts of the General Assembly. The design used by T. Mayer was a foul anchor of slender lines and graceful flukes with the motto "Hope" above and "Rhode Island" below. To add a nautical flavor, the shield rests on a choppy sea. It is a rich, deep blue in color and an excellent example of this series.

The second plate of particular interest in our state is one by the potters, J. and J. Jackson. It is small, scarcely larger than a large cup plate. Here we depart from the usual blue, said to have become popular because Washington owned a dinner set of blue and white porcelain, and offer a rich brown, one of a number of colors including mulberry and pink, for which these potters are well known. The subject is a view of Fort Conanicut on the island of the same name, located midway between the Island of Rhode Island and the mainland.

The view on the plate shows a dilapidated, circular, stone building which crowns the brow of a hill. In architecture it reminds one of the famous Stone Mill of Newport, but three miles east of the island. The fort once served as a protection for the lower waters of Narragansett Bay, but has long since fallen into decay. The artist has attempted to enliven the picture by the introduction of fishermen and sailboats on the calm waters of the bay in the foreground. The scene is encircled by a floral border often used by these potters and possibly derived from similar wall paper designs. The engraving reproduced on this small plate is identical with one pictured in the "American Magazine of Useful and Entertaining Knowledge," Volume I, Number 4, edited by Nathaniel Hawthorne and published in Boston in 1834.

A plate of similar color and size depicts a view of Richmond, Virginia, by the same potters and now is considered a choice piece.

Boston and the whole Bay State provided a prolific field for both engravers and potters—architecture of the capital city being especially sought for reproduction.

Most outstanding among the buildings, is the State House of which Charles Bulfinch was the architect. It has been frequently used as the principal subject by many potters in various views. One of note is that by Joseph Stubbs with the famous Hancock mansion at the left of the State House, while the cows of nearby residents appear in the foreground. The cows are thought by some to be those of John Hancock. Another view attributed to both J. Rogers and Son and Enoch Wood discloses the capitol with a fashionable two-wheeled chaise just passing its entrance.

An important building by the same architect was the Boston Hospital, which may be seen on a plate produced to commemorate the completion of the Erie Canal and bears the portraits of Washington and De Witt Clinton, once Governor of New York, in the border above, while below may be seen a view of the "Entrance of the Canal into the Hudson at Albany." Thus three distinct subjects were reproduced—the canal, portraits of two prominent men, and an imposing edifice, the latter being the building where ether was first used in major surgery. Ralph Stevenson and Williams, Cobridge potters, are second to none in color and design, and the commemorative plate just mentioned is particularly fine, since it not only bears their mark but is rarely to be found.

A New South Meeting House was erected in Boston in 1717, its unusual octagonal architecture being designed by Bulfinch and constructed of granite. Mr. Wadsworth of the Old South Church and Dr. Cotton Mather of the Old North Church preached there when it was dedicated. A beautiful plate known as the "Octagon Church" was potted by John and William Ridgway, who worked in Hanley, Staffordshire.

Before leaving this city and its environs, Harvard College must be mentioned. John Harvard in 1638 by his contribution of money and a library, was foremost in founding an institution where young men might study for the ministry or scholarly pursuits. If the young people of the pres-



HARVARD COLLEGE

CAPITOL AT WASHINGTON

plates by R. Stevenson and Williams

Gift in memory of Lora E. Aldrich by Edward B. Aldrich, 1935

ent generation complain about the severity of entrance requirements to universities, let them review those of the early Harvard students, who were allowed to speak only Latin while on the college campus. Punishment was also severe, but despite this, the college grew until there were five halls at the time R. Stevenson and Williams represented the institution on their pottery. One view shows Harvard, Hollis, Holworthy, and Stoughton Halls and was probably copied from a painting by Alvin Fisher. This was painted in 1821 and now hangs in University Hall, the only building not included in the composition.

Among the university pieces is a gravy boat platter with its view of the sole building at Columbia College, formerly King's College by Ralph Stevenson. One of Yale College by Charles Meigh, who was one of the later potters of Hanley, was printed in light blue. Although labeled "Yale College, New Haven," but little is seen of the institution. The old State House and two churches are more conspicuous. Another university, now unknown to us by its former name, was twice reproduced by Enoch Wood. It was Transylvania University, founded in 1783 and the first in-

stitution of its kind west of the Alleghany Mountains. The building to be seen on the plates was erected in 1817. It has since united with the University of Kentucky.

Pittsfield, an interesting New England city is represented by the "Winter View of the Pittsfield Elm." Here it was that the Rev. Thomas Allen stirred his congregation to such patriotism that a company was formed under the famous tree. Later a fence enclosed it, and at that time a view was sent to England to be reproduced on pottery. The tree remained standing until 1861, when it was found necessary to have it felled. There are several examples of this by J. and R. Clews, active workmen of Cobridge. An interesting cup plate, designed on approximately the same scale as the ten inch plate, but with two impressions of the same view, renders the scene scarcely recognizable—the elm, itself, not even appearing in the picture.

New York, another important city in the newly-established country, boasted some fine buildings among them the City Hall, considered the most beautiful public building in this country for many years. The Mayor first occupied it in 1811, al-

though it was not completed until later. It was designed by John McComb, and its cost was half a million dollars. The exterior walls were of white marble from Stockbridge, Mass., although for economy the rear or north side was of red sandstone. J. and W. Ridgway offer us an interesting view of this building.

Park Theatre, a plain but important edifice was reproduced by R. Stevenson and Williams. It was a brick structure with a covering of oil cement to simulate freestone, and was opened on January 29, 1798. Here it was John Howard Payne, author of "Home Sweet Home," made his debut in 1807, while Joseph Jefferson engaged in a fencing contest there when four years of age. The old Brick Church, erected in 1767, is also visible in this view.

There are many examples of the Clews Brothers' design, "Landing of La Fayette at Castle Garden," where the beautiful voice of the Swedish Nightingale under the supervision of P. T. Barnum was first heard in this country.

Benjamin Franklin advocated and aided in establishing the Public Library of Philadelphia, reproduced by the potters, J. and W. Ridgway. The Quaker City is also represented by two views of the Bank of the United States, one by Joseph Stubbs and the other entitled, "Girard's Bank" by J. and J. Jackson. Both sketches were made after the bank had become the property of Stephen Girard.

The Dam and Waterworks of Fairmount, the source of this city's water supply and Fairmount Park on the Schuylkill, a popular resort, may both be seen on plates by Joseph Stubbs and an unknown maker.

The Capitol at Washington appears on another plate commemorating the opening of the Erie Canal with the portraits of Jefferson and Lafayette above, and the "View of the Aqueduct Bridge at Little Falls," below. The central design depicting the Capitol was made shortly after its reconstruction. This plate is a beautiful piece and one of the finest in the collection.

Some of the most interesting examples

of Staffordshire were potted by unknown makers. Among them is a view of Mount Vernon, which was built in 1743, by Lawrence Washington, the president's brother and named for Admiral Vernon. At the time of Washington's death, the estate included several thousand acres. A teaset with a view of the estate and Washington standing beside his horse in the foreground reveals the beauty of the deep blue ware, said by some to have originated by accident and thought by others to have been purposely made in this manner to more easily conceal imperfections.

Two pieces, one with a view of Louisville and the other that of Sandusky belong to the well known series of platters, all bearing scenes of various cities of the middle west from Louisville to Detroit and made by an unknown maker. Both of the examples in the collection are a deep blue in color and are bordered by a continuous band of leaf and flower sprays.

The development of transportation was not neglected in this singular method of depicting events and subjects. The Clermont after a difficult trip terminating in an accident caused by jealous rivals proved the possibilities of a steam propelled vessel.

Enoch Wood's "Baltimore and Ohio Rail Road" views are interesting to compare with our modern stream-line engines. The "Tom Thumb," an engine having one horse power and built by Peter Cooper in 1829, was used on this railroad. It is said that the directors took notes as proof that such a thing was possible while riding at such speed.

In preserving the views of buildings in the United States during its infancy, little did the English potters realize their importance not only to the ceramic world, but also to historians.

DOROTHY N. CASEY

A PAINTING BY DROOCH-SLOOT

IT is a commonplace experience in art appreciation that Dutch art of the seventeenth century should have a perennial interest. The reasons therefor are

not far to seek. In the first place the artists gave a most complete picture of the life of their time and country, and the many interests of their fellow citizens; again, there is the technical excellence achieved by so many of them and the fact that despite being over two hundred years of age they are such attractive decorations for homes and features for museums. Not all paintings of our day are intended for a definite place in the home, but the Dutchman of the seventeenth century loved his pictures and they found an honored place

his tulips, a worthy field for investment. Therefor artists of every degree of talent found encouragement, and hastened to supply the demand.

There is still another point of interest to comment upon and that is that in the period under discussion, art was not confined to one city or school, but was actively and successfully practised for a time at least in almost all of the large cities. One has only to mention Alkmaar, Amsterdam, Haarlem, Leyden, Dordrecht, Delft and Utrecht as a few in passing to show how



A VILLAGE FESTIVAL

by Elias Drooch-Sloot (1600-)

Bequest of Charles L. Pendleton, 1904

among his possessions. In another feature Dutch art of the seventeenth century is exceptional and that is the speed with which the school developed at the close of the wars with Spain, and the change of religious sentiment. Again the development is almost entirely in the fields of engraving and painting.

But apart from the above there is yet another thing to be noted, and that is that the Dutch burger of the seventeenth century was willing to consider paintings, like

true this was. There is no question, however, of the outstanding quality, size and importance of the schools of Haarlem and Leyden. To a lesser degree each of the others was a center of art influence and this is true of Utrecht, a city which long played an important part in the history of the Netherlands. We find the establishment of a bishopric in Utrecht in the time of Charles Martel. Soon after the first cathedral was begun, and for this its successor and the group of palaces, clerical

and secular, which grew up around it, as well for the large and flourishing city in which it was located, there was much of art material created. It was at Utrecht that the pact between the Low Countries against Spain was signed, and in like manner Utrecht continued for years to be an important historical and ecclesiastical centre. Its bishopric disappeared with the success of the Protestants, but it still continues to be the centre of the Catholic party in the Netherlands.

It was natural then that its school of art should be an active one, that its traditions should be of long standing, and that its artists should be of some importance. Like other centres in the Netherlands, Utrecht had its Guild of St. Luke, covering the painters and sculptors. In this group Jan Scorel was easily the greatest, concerning himself largely with portraits and religious subjects. The Bloemaerts, Abraham and Hendrik also attained distinction.

Among the lesser men was one Elias Drooch-Sloot, who was born at Utrecht about 1600 and who became secretary of the Guild of St. Luc in 1623. In Drooch-Sloot's day there was little or no call for religious painting, and he became famous for his paintings of village festivals. His work may not be as inspired as in some other instances, as ably painted as that of Van Ostade or Breughel, but is without question a faithful interpretation of the lighter side of Dutch life and particularly of those frequent occasions when license and carousing became the favorite kind of sport. Perhaps this was an evitable result of the restraint and the cruelty imposed on them during the Spanish wars. The community life of the period for many centered in the tavern, whether in Holland or elsewhere, and it was but natural that many artists found there a wealth of subjects. Dutch painting did not neglect, on the other hand, the wealth of possessions, and the rich home life of its burghers, but Drooch-Sloot and his fellows preferred the portrayal of the peasants, unrestrained and natural.

The person who approaches Dutch art

for the first time as it at present exists, coming as he does from an acquaintance with modern painting, is perhaps repelled by the way the paintings seem to be so dark and the colors so quiet. This obviously is due to the condition of the varnish covering them and the natural blending and setting of the colors. The amber-colored surface so often seen which hides a lot of the color, is on the one hand the natural color assumed by aged varnish, which a lot of people like, or it has been artificially colored in recent times to produce what people prefer to call "patina," and which most collectors hold is the natural result of time. On the other hand, where this has been removed, as has been the case with an increasing number of Dutch paintings, the resulting surface has been found to be full of amazing quality, the skies full of color; the values of the pigment correct, and the picture of Dutch life wholly sympathetic and pleasing. It is small wonder then that the Dutch painting, as such, has a perennial interest, even though it may be by one of the lesser men.

L. E. R.

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Providence*

All communications should be addressed to the
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HOURS OF OPENING. The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From 10 A.M. to 5 P.M. week days and from 2 to 5 P.M. Sundays.